DOCUMENT RESUME

ED 348 607 CS 509 273

AUTHOR Morin, Francine L.
TITLE An Investigation of Using Dance Drama as an Expressive Idiom in Elementary Education.
PUB DATE 87
NOTE 74p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Reports - Descriptive (141)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Class Activities; Classroom Techniques; *Creative Activities; Curriculum Development; *Dance; *Dance Education; *Drama; Elementary Education; Movement Education; Theory Practice Relationship
IDENTIFIERS *Expressive Learning

ABSTRACT

Investigating the nature and value of dance drama as an expressive idiom for elementary school children, this paper discusses foundational concerns about the nature of dance drama, aesthetic content, learnings in dance drama, and the organization of these learnings. Noting that the ideas of dance drama presented have largely emerged from a content analysis of resources in dance, dance drama, and drama education, the paper begins with a definition for dance drama and then offers comprehensive discussions around the study of expressive devices and composition. The paper then offers a conceptual framework for an elementary dance drama curriculum based on content strands which emerged. The paper identifies fundamental principles and concept chains along with outcome behaviors for each level of schooling. Translating theory to practice, the paper presents 10 model dance drama outlines to guide teachers in designing instruction and developing projects in the classroom. (Contains 27 references, 5 tables, and 1 figure.) (RS)

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An Investigation of Using Dance Drama as an Expressive Idiom in Elementary Education

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Introduction and Overview

The impact of the aesthetic education movement in recent decades has caused teachers of the arts to re-focus programs of study for children. There is much more emphasis now on a process which moves from activities and skills to expression and understanding as end products. This shift in thinking has been a generative source for the development of new curricula in arts education.

The purpose of the present study has been to investigate dance drama for its potential use by elementary school children as an expressive idiom. This involved primarily foundational concerns about the nature of dance drama, aesthetic content, learnings in dance drama, and the organization of these learnings.

The ideas about dance drama that follow have largely emerged from a content analysis of resources in dance, dance drama, and drama education. To this mosaic, the author blends her own professional background and orientations towards aesthetic education.

Dance Drama Defined

This section aims to characterize a unique form of artistic expression labeled dance drama. There has already been much written about dance and drama in education as separate identities, however, very little

which focuses on the interdisciplinary blend between them. There seems to be some uncertainty about what dance drama actually is. Arts educators researching this medium for the first time will be confronted with a mosaic of related descriptors such as dance mime, theatrical dance, literary dance, dramatic dance, or music plays. Upon close examination, one will discover that dance drama is a particular expression idiom; one that encompasses its own aesthetic elements and qualities that function in characteristic ways and set it apart from other art forms.

In bringing the reader closer to an understanding of dance drama it is important from the onset to be made aware of some key concepts which serve to clarify its nature and function. When movement, dance and the dramatic experience are related concerns, the activity referred to is dance drama (Way, 1967). In distinguishing this activity from the dance or the musical play, Way continued to explain that dance drama makes fuller use of dramatic elements than does dance and simultaneously involves the full use of the body in response to musical elements. In contrast, the music play relies less on the use of the body and may embody a speech element which is more characteristic of the traditional drama. Similarly, Allen (1979) stated that

when drama focuses on physical expressiveness it moves towards dance. Likewise, dance becomes more dramatic when it becomes involved with narrative. He described the genre of dance drama as points of emphases; less dancing and more mime and storytelling. Booth and Lundy (1985) supported this notion by stating that dance dramas blend dance-like movement patterns with the story being told in the drama. There is much agreement in the literature that the primary objective of the dance drama is to tell a story (Laban, 1980; Preston-Dunlop, 1980; Barton & others, 1969; Challen, 1973; Pemberton-Billing & Clegg, 1968; Barnfield, 1968; Smith, 1976; Booth, 1984). The intimate connection, then, between dance and drama into a unique art form called dance drama aims to create a kind of movement prose.

The aesthetic elements of dance drama can be discerned as an intermingling of those drawn from drama, dance and theatre. The struggle between opposing forces or conflict is a basic ingredient in dance drama and contributes to the creation of tension and suspense in the piece (Booth, 1984; Laban, 1980). The emotional impact related to conflict between characters or within a particular role is discussed by Smith (1976) in her comparison of dramatic dance and dance drama.

The adaptation to the characters which create and

carry out the plot is another crucial component of dance drama. The interpretation of feelings and behaviors are communicated through a movement context (Booth, 1984). Movement profiles for roles need to be processed so that motion and space factors shape into characters (Preston-Dunlop, 1980). Learning to convey effectively involves the application of expressive devices such as tempo, dynamics and the effort qualities of movement in combination with naturalistic gesture (Smith, 1976; Barnfield, 1968).

All dance dramas will evoke general categories of atmosphere or mood; overall attitudes established by the total expressiveness of a work (Way, 1967). The dance drama is often mounted in theatrical elements and these contribute to its overall aesthetic power. Music, sound or literary narratives often accompany the dance drama (Laban, 1980; Booth & Lundy, 1985; Challen, 1973; Barnfield, 1968; Way, 1967). Further support and enhancement are given by light, sets, props and costumes (Booth, 1984; Challen, 1973). Because of the prominence of movement as an expressive medium, however, educators are cautioned against allowing this later group to become so complex that movement is inhibited rather than enhanced.

The term literary dance used by Laban (1980) points

to the representational mode of expression typical of dance drama. Its overall aim is to communicate literal meaning; that which can be described in ordinary language (Smith, 1976). Dance drama themes are those drawn from everyday life experiences, representing real events and real feelings (Preston-Dunlop, 1980). This expressive mode can be distinguished with the abstract, symbolic modes of representation in the more formalistic dance and dramatic forms.

Another idea which is a natural outgrowth of representative expression needs further emphasis. Participation in dance drama demands total absorption of the self in the character or idea being represented. Barton and others (1969) explained that children would, for example, be the fire, the storm, or personify peace. Children must project themselves to such an extent that their thinking flows from being to action. To illustrate, clown-like movements are founded out of believing to be a clown, rather than clown-like movements will give the appearance of a clown. In contrast, dancers would tend to favor the notion of appearance, more for the sake of showing, or conveying feelings about a fire, a storm, or peacefulness. This focus on being and doing, rather than on appearing to be, is considered a more valuable mode of expression by

some drama experts (Pemberton-Billing & Clegg, 1968).

From the proceeding discussion, a synthesis statement defining dance drama emerges. Dance drama is a unique representative mode of expression that functions in storytelling through an interplay of aesthetic elements drawn from drama, dance and theatre.

Table I provides an overview of the characteristics of dance drama. This table serves as a useful summary of the points raised in this section, many of which will be revisited and elaborated upon in the pages that follow.

Aesthetic Content

The aesthetic content of any art form refers to the underlying significance or central concern of the work. In dance drama, the aesthetic content is usually the unfolding of a story which embodies identifiable meanings to participants and observers. In order for children to be expressive in dance drama, they must have something to express. Sources for aesthetic content can be taken directly from literary sources or children can be stimulated into story-making of their own. Once the story idea is established, appropriate aesthetic elements can be developed to translate this content into the dance drama.

Table 1
Characteristics of Dance Drama

RELATED DESCRIPTORS	
dance mime	dance drama
theatrical dance	music plays
literary dance	dramatic dance

KEY CONCEPTS

- dance and drama are intimately combined
- tells a story
- aesthetic elements include: conflict, characterization, tempo, dynamics, effort qualities, gesture, atmosphere, mood, music, sound, literary narratives, light, sets, props, costumes

MODE OF EXPRESSION

- representative vs. symbolic
- communicates literal meaning
- themes drawn from real life experiences
- being to action vs. appearing to be

SYNTHESIS STATEMENT

Dance drama is a unique representative mode of expression that functions in storytelling through an interplay of aesthetic elements drawn from drama, dance and theatre.

Direct literary sources are probably most often cited as spring-points for the substance of dance dramas in education (Heinig & Stillwell, 1981; Haselbach, 1971;

Burton, 1955; Preston-Dunlop, 1980; Booth & Lundy, 1985; Cell, 1973; Goodridge, 1978). Simpler pieces of a shorter duration can result from conveying the message of a proverb or magical saying. Questions and answers to riddles can provide humorous content. Nursery rhymes and poetry provide a wide range of level specific content for children's dance dramas. Longer and more elaborate works can serve to communicate events of ethnic folk tales, fairy tales, stories, myths, legends and even excerpts from classical literature.

Aesthetic content can also be selected from a wide range of stimuli that function to arouse the child's thinking and provide the impulse for the making of their own story content. Possible clusters of stimuli might fall into the following categories: auditory, visual, ideational, philosophical, or antagonistical.

It might be helpful for the reader at this point to be somewhat more illustrative about the stimulus categories. Auditory stimuli encompass referential music, vocal/instrumental/environmental sounds, and sound/song stories (Way, 1967; Preston-Dunlop, 1980; Burton, 1955; Smith, 1976). Some ideas might be stirred using visual stimuli such as pictures, statues or objects (Smith, 1976). Comprehensive lists of ideational stimuli can be found in Klilfeldt (1967).

Examples of this category are historical events, religion, nature, rituals or everyday activities (Cell, 1973; Laban, 1980; Burton, 1955).

Questions that have plagued man about life for generations can be classed as philosophical stimuli. Dance dramas built around themes like birth, death, growth, decay, struggle, victory, defeat, and fate are of the philosophical sort (Burton, 1955). Challen (1973) suggested that the darker, more serious themes of life should be included along with the light, more innocent themes in educational dance drama. He pointed out that dance dramas provide a safe forum for children to dramatize serious themes and release fears.

Way (1967) and Nash (1974) pointed to the use of abstract-opposites as possible catalysts for dance drama content. The present author has decided to label these as antagonistical stimuli because of their overriding potential to evoke intense conflict. Possible pairs of stimuli are war/peace, water/fire, rich/poor, light/dark or loud/soft. Although these ideas could easily be inserted in other categories, the dual and ongoing treatment of tension and resolution tends to set them apart.

The extent of teacher involvement in the development of aesthetic content is not given much

attention in the literature. Directives which are offered tend to be rather conflicting. Way (1967) and Challen (1973) suggested leaving children to decide for themselves what is to be expressed. McGregor and others (1977) recognize this approach, but caution that children often take too long in making decisions. In addition, they asserted that there is no guarantee children will significantly challenge themselves. The whole process, then, might result in superficial subject matters and lines of inquiry. A more structured approach seemed favored by these authors. Teachers give a specific stimulus, explore particular ideas along with children as they are guided in expressing their feelings. A wise bit of advice from Challen (1973), however, is noteworthy. He suggested working with and accepting what children offer and then attempting to extend their range of problems to those which stretch them further along.

What seems most logical to this author is that the teacher clearly must facilitate and ensure growth. The level of involvement would simply exist on a continuum from greater to lesser amounts as the teacher makes judgments about the quality of aesthetic content drawn from children and its potential for new learnings. In addition to preventing children from exploring the

simplistic, this principle would also protect children from selecting content too complex.

The Study of Expressive Devices

The student of dance drama needs to be fully aware of the character being represented, the values after which the character strives and the situations which develop out of the striving (Laban, 1980). As part of this expressive function, students must, then, select movements appropriate to the character, values and particular situation. Children's skills in making these selections do not happen simply by chance. The fundamentals of communication and symbolizing must be identified and taught (Preston-Dunlop, 1980; Barton & others, 1969). Everything must be analyzed in terms of movement and appropriate expressive means.

From the onset, children will need to understand that communication in dance drama is quite different from communicating through ordinary language. It will be necessary to learn a special dance drama language that will open up avenues for sending ideas and feelings to others, a language of movement symbols. Effective articulation of movement symbols will help participants make clear their intentions. The meanings which can be discerned from dance drama will, then, depend upon the perception and comprehension of the language of dance

drama, the code of artistic symbols employed.

Before movement can be used as a means of expression, controlled use of the body in reference to meanings communicated must be cultivated (Pemberton-Billing & Clegg, 1968; Lockhart & Pease, 1977). The exploration of movement symbols in accordance with well-established expressive devices will help bring conveyed intentions into focus. These include techniques and concepts related to tempo, dynamics, movement qualities and gesture. Here, it is important for children to understand that each expressive device elicits a different general feeling or affective state. Students should be given experiences that will help them become aesthetically conscious of the impact of moving in a particular way to achieve a representation of the subjective response. Children should be aware of the link between symbolic movement and expression; the ways in which expressive devices more saliently transfer ideas, moods and events into action. This ability to sense the subtle and the distinct in movement will serve to enhance the dance drama experience.

The primary instrument of expression in dance drama is the body; however, much support is given by theatrical devices. These include stage movement, music

and sound accompaniment, lighting, sets, costume and makeup. The overall purpose of these devices is to make clearer the meaning of the dance drama by ornamenting the action. Theatrical devices lend emphasis to important aspects of the aesthetic content by mingling and becoming absorbed with other aesthetic elements.

Tempo

The expressive quality of movement is affected by its overall speed. Children should experience and learn to apply those aspects of tempo that affect the dance drama. Tempo is determined by meaning and is implicit in the feeling or image to be portrayed (Findlay, 1971). For example, a sad situation will demand slow movements and a happy event will require fast movements. Children will soon discover that the muscular feel of motions of quicker durations are quite different from the feel of those which take a longer time to execute (Cheney & Strader, 1975). In addition, it is useful to understand that totally distinct movement qualities can be produced by manipulating the tempo of the same movement.

Tasks must be designed to help children develop acute tempo perceptions and to determine the appropriate blend of energy and space in executing a motion. Initially, the discrimination between fast and slow

tempi as they deter from the moderate can be targeted (Lockhart & Pease, 1977). Situational examples in dance drama contexts can be used to clarify and associate tempo. To illustrate, the element of surprise or shock interrupts a moderate tempo when images of fear, joy or anger are introduced to quicken the movement.

Further exercises can be built around the idea of tempo graduations. Borrowing terms from the musical world, accelerando refers to a progressive increase of overall speed. A child quickens his pace when he looks up at the sky and sees the formation of rain clouds. When the speed of a movement gradually decreases, we are referring to the ritardando. A group of children representing a train coming into the town station could create a decelerating effect. It is probably important to note at this point that young children find graduations in movement difficult to control. Findlay (1971) also cautioned that problems arise when children are expected to synchronize movements to tempi far removed from those within their natural realm. Teachers of dance drama, then, must ensure that exercises are developmental and do not go beyond the muscular control limits of the child.

Dynamics

The expressive quality of movement is also affected by the degree of muscular energy expended by the body in the execution of particular movements. This provision for various shades of movement is referred to as movement dynamics or movement tone (Lockhart & Pease, 1977; Findlay, 1971). Dynamics, again, must reflect the mood or image to be conveyed. For example, when angry or excited, the muscles contract intensely, and in disappointment or relief they relax. The re-creation of particular feelings will be most effective by clear and accurate physical responses. Children must be given every opportunity to develop a kinesthetic sensitivity to dynamic changes and a broad range of controlled dynamic motions (Gell, 1973). Dance drama students will need to discover that when the dynamics of a movement are altered, the overall movement tone or feeling is also transformed.

Initial tasks, again, should be aimed at dynamic contrasts until the distinction between tension and release is realized. These might include weak/strong, light/heavy or soft/loud. Children dramatizing elves and giants would be exploring these discriminations. A sudden change in dynamics, such as the expressive accent, can be studied as an additional device for creating contrast. A group of children would enjoy

portraying jack-in-the-boxes as an application of this device.

Later tasks can focus on more gradual changes in dynamics. A progressive increase of energy can be called a movement crescendo. Children re-creating the coming of a thunderstorm would be building a crescendo. The progressive release of energy can be called a diminuendo and could be produced as the thunderstorm gradually dies down. These transitions demand the control of accumulation and release of energy which, the educator again needs to be reminded, is not easy for youngsters. Some thoughtfulness in the selection of appropriate imagery should help children transform these ideas into dynamic action.

Movement Qualities

In building up the child's repertoire of expressive devices, it is useful to study some basic movement qualities and the effort theories of Rudolf Laban. Because these more complex shades of movement deal with control of muscular energy, timing of motion and the use of space, it is necessary for children to have had a good foundation in tempo and dynamic exercises separate from all of this.

It is probably advantageous to begin with groups of movements with similar characteristics. The broad

quality categories prepared by Lockhart and Pease (1977) suffice for work with children. These fundamental movement qualities include swinging, sustaining, percussing, suspending, vibrating and collapsing. Children will need to become more sensitive to a more complex interplay between the application and release of energy to produce these qualities effectively. Each fundamental movement quality, the treatment of dynamics and the feelingful state evoked by each is given in Table 2.

Teachers are encouraged to invent short dynamic scenarios that will give children an opportunity to explore each category of movement. Swinging, for example, could be stimulated through imaginary trapeze activities performed to some circus music. Percussion and vibration, on the other hand, might be tried as children re-create the eruption of a volcano. Smoke spiralling upwards could illustrate sustained movements. Leaping over imaginary puddles of water would provide a first experience with suspended movement. Children always enjoy scenes involving non-contact fighting, wars or group attacks so that collapsing movements will come easily. Teachers are cautioned, however, that children do need to be taught how to fall safely.

Table 2
Fundamental Movement Qualities

FUNDAMENTAL MOVEMENT QUALITIES	DYNAMIC APPLICATION	QUALITY OF FEELING
swinging	initial application of energy gives way to downward pull of gravity	freedom, broad scope, openness, naturalness, ease
sustaining (smooth/ legato)	constant, steady application of energy	calmness, tranquility, self-control, restraint, suspense
percussing (staccato)	intermittent application of force or energy	vigorous, explosive, sharpness, aggressiveness
suspending	pull of two opposing forces is equal; strong expenditure of energy/brief suspension/succumbs to gravity	breathlessness, weightlessness, soaring, anticipation, ecstacy
vibrating	quick recurring succession of small percussive movements; energy applied in brief intermittent spurts	quivering, shaking, trembling, primitive ritual, exorcizing, evoking magic, fear, rage
collapsing	release of tension; gravity takes over; gradual or sudden	falling, fainting, sinking

According to Laban (1980), body movements are expressive and are shadowed by particular effort

patterns. Effort, he stated, is manifested in bodily actions through four motion factors: weight, time, space and flow. Accordingly, these motion factors are combined in various ways to produce particular nuances. The student of dance drama, whose purpose it is to communicate thoughts, feelings and experiences through movement, must learn these patterns and understand their expressive significance.

The child in motion should develop skill in adopting a definite attitude towards each of the motion factors by applying different effort shades. Combinations of effort shading is evident in the primary efforts identified by Laban (1969). Four actions are mainly used in quick reactions to some external stimulus. These include the thrust, slash, dab and flick. By outer resistance or inner hesitation, the movement can be delayed and become sustained, using four other primary efforts. The press, wring, glide and float encompass this later group. Other movements can be discerned as derivations or variations of primary efforts (Nash, 1974). In addition to these, there are many other action words which exaggerate these primary effort actions, such as smash, grope, or drag. There are also incomplete effort actions such as the fall or rise. Any of these movements may occur in time and

space with weight and flow.

It is not within the scope of this paper to elaborate in detail the complexity of Laban's effort theory. The purpose here is simply to frame some of the main ideas for those concerned with dance drama. A concise relationship between Laban's motion and effort factors with attitude and feeling are presented in Table 3. A summary of his primary effort factors, derivatives and variations of each are given in Table 4. There is much source material derived from the method theories of movement analyst Rudolf Laban. Teachers are encouraged to search out these materials and adapt them for the dance drama curriculum.

Table 3
The Relationship Between Laban's Motion and Effort Factors

MOTION FACTORS	EFFORT SHADING	MOVING ATTITUDE	QUALITY OF FEELING
Weight	firm gentle	forceful relaxed	heaviness weightlessness
Time	sudden sustained	shortening prolonging	momentariness endlessness
Space	direct flexible	lineal pliant	narrowness everywhereness
Flow	bound free	withholding liberating	pausing fluid

Table 4
Laban's Primary Effort Factors, Derivatives and Variations

PRIMARY EFFORTS	COMBINATIONS OF EFFORT SHADING	DERIVATIVES AND VARIATIONS
Thrust	direct, firm, sudden	shove, punch, poke, pierce
Slash	flexible, firm, sudden	beat, throw, whip
Dab	direct, light, sudden	pat, tap, shake
Flick	flexible, light, sudden	flip, flap, jerk
Used in quick reaction to some external stimulus		
Press	direct, firm, sustained	crush, cut, squeeze, push, pull, hit
Wring	flexible, firm, sustained	pull, pluck, stretch, twist, squeeze
Glide	direct, light, sustained	smooth, smear, smudge, sway, swing
Float	flexible, light, sustained	fly, drift, strew, stir, stroke
Delayed and sustained actions resulting from outer resistance or inner hesitation		

Gesture

Gesture can be thought of as characteristic movements that are commonly used by people in place of ordinary words. In dance drama, gestures are communicated through these culturally established movement symbols (Preston-Dunlop, 1980). The more gestures in the child's power, the greater will be his movement vocabulary and

force of expression (Gell, 1973). This large category of known movements called gesture can be further classified into those which are social, functional, emotional or ritual (DeHaas-Freed, 1976). Examples of these are given in Table 5.

A good brain-storming session with children would surely help to generate familiar gestures to classify and practise. It would also be interesting for children to classify, research and master the gestures of other cultures so that they can be used when ethnic sources are selected as aesthetic content.

In dance drama, gesture scenes are often expanded into dances. This kind of transition would be a useful one to study with children. Some examples might be gesture good-bye to a dance of parting, chopping wood to

Table 5
Classifications of Gesture

SOCIAL	FUNCTIONAL	EMOTIONAL	RITUAL
wave	sweep	cry	pray
handshake	wash	laugh	salute
nod	bath	hug	curtsey
head shake	hammer	reject	bow
beckon	chop	smile	kneel
push away	scrub	angry	knighting

Because gestures are culturally specific, when dealing with ethnic content appropriate gestures might need to be researched for authenticity.

a work dance, crying to a dance of sorrow, or beckoning to a dance of flirtation.

Theatrical Devices

It is helpful for children to know about the effects of stage movement as an expressive device. There are many connotations associated with the placing and spatial shaping of groups (Smith, 1976). For example, if one wants to convey isolation or induce conflict, uneven group numbers are used. Unity, harmony or uniformity, on the other hand, are better portrayed using even group numbers. Some of the expressive implications of stage movement can be realized if one considers the direction that a group faces; contact or non-contact among members; the effects of lines, circles or files; close masses versus scattered masses, and so on. Children should experiment with achieving different expressive effects by orchestrating group movement.

Music and sound often accompanies the dance drama and adds to the overall tone of the work. These devices can include recorded music, environmental sounds, instruments or any variety of narration. Music and sound accompaniments can tell a story quite clearly along with a movement or can simply help to capture the spirit of a section or change the overall mood. Music and sounds used should be referential enough that the

aesthetic content becomes clarified. Careful analysis and sequencing will be necessary to match the story of the dance drama as precisely as possible.

Lighting does not need to be elaborate in elementary dance dramas, however, it is one of the most useful of all theatric devices. Importance of particular characters can be achieved by spotlighting. Level of intensity, concentration and spread, together with color, can help to establish the general mood of various parts. Withdrawal of light can assist greatly in conveying the passage of time, transitions or ends of episodes. In a dance drama, lighting of the body and costume against the set will be of primary importance.

The set of a dance drama, obviously, helps to communicate the particular place that events occur. This can be accomplished more formally with flats and painted scenery, backdrops, or even with slides and a screen. Sometimes settings arranged with simple props and blocks will suffice. The relative contribution of set elements to the overall expressive purpose of the dance drama will determine how much time and effort teachers and students will want to devote to set construction.

Costuming in dance drama should aim for simplicity and must not interfere with movement. The basic costume

might simply consist of leotards, tights and dance slippers. Some expressive variety can be offered with choice of color. Character can be further suggested by such items as hats, cloaks, ties, scarves, gloves, sheer skirts, masks, head gear and small attachments.

The clarity and portrayal of individual characters increases with the use of makeup. The exact impressions intended require both skill and knowledge of the makeup artistic. Makeup should be applied accurately and with specific purposes if it is to be used at all with children. Small groups will enjoy investigating particular types of makeup and application methods in creating the appearance of both human and non-human characters on one another's faces.

The Study of Composition

The aesthetic content of a dance drama must be given shape before it can become a composition. McGregor, Tate and Robinson (1977) defined shaping as the organization and crystallization of ideas into a statement where there is an emphasis on structure. The orderly arrangement of movement into a structural framework constitutes the form of a composition. This concept of form is an essential feature of composing the dance drama.

The search for form begins with a focus on the

meaning which is to be imparted in a dance drama. The expression of meaning must become salient in the construction of any artistic statement. The form of a dance drama will be determined by the meanings to be conveyed and should unfold naturally and logically if the overall impression is to be unified and complete (Lockhart & Pease, 1977). Structuring the dance drama involves the skill of a craftsman and the integration of creative thinking.

Meaning cannot be communicated if movements are unrelated or pieced together in a random, disjointed fashion. Like the letters of the alphabet, isolated movements have no inherent meaning. The effective conveying of kinetic ideas depends on appropriate assemblage within a framework. In learning to shape the language of dance drama, children will need to gain knowledge of the varieties of established forms and some guiding principles for composition.

Compositional Forms

Sequential forms refer to those compositions which encompass sections that follow each other in a prescribed order (Lockhart & Pease, 1977). Each section usually emphasizes a specific motif or theme and several are combined and sequenced according to a definite order. Sections are identified by letters of the

alphabet: "A" represents the first section, "B" represents the next, etc. The form of the dance drama will often be dictated by the structure of the stimulus; the sequence of sounds, the story, the poem, the music (Smith, 1976). At other times, the form will emerge during the compositional process.

The simplest form concept to be considered by children is the movement sequence which in and of itself is an incomplete movement idea. Completion of the idea results in a movement phrase and is usually accomplished through repetition and contrast (Findlay, 1971). An analogy with ordinary language can serve to illustrate this notion. When a question is posed, the answer usually picks up part of the context of the question, but extends some new material to finish the response. Similarly, in answering a movement question, the answer sequence must relate to its context through some imitation and extend with contrast. Two movement sequences which relate in this way, then, constitutes the phrase.

Once children understand the completion of a movement question with an answer, they have the foundation for studying all further forms (Haselbach, 1971). A binary form (AB) becomes apparent when two contrasting phrases are composed. One question-answer

phrase is linked to a second phrase containing new subject matter, new movement material. This two-part form, consisting of two contrasting sections, is the simplest of the sequential forms and is comparable to the structure of the verse and chorus of a song.

A composition in ternary form (ABA) involves the repetition of the original theme after a contrasting theme (Findlay, 1971). The restatement illustrates the need to reaffirm the center of interest or unifying idea. The repetition of the first theme (AABA) is a further development of ternary form and tends to give an overall balance to the sections.

A rondo (ABACA) is a composition where the original theme alternates with contrasting sections. Because the A theme is repeated at least three times, it must be interesting enough to merit this attention. Contrasting sections serve to create interest and keep the audience anticipating the revisiting of the theme (Lockhart & Pease, 1977).

A form made up of an original theme and selected modifications is called theme and variations ($AA_1A_2A_3A_4$). Any number of modifications can be made by presenting a contrasting movement style, change of tempo, spatial alterations, mood shifts or different dynamic treatments (Lockhart & Pease, 1977). Since this

form represents quite a challenge for youngsters, themes should be simple and definite (Gell, 1973; Haselbach, 1971). It should, however, be sufficiently absorbing and vivid for it to bear this extended manipulation.

Because of its storytelling nature, the structure which probably best suits the dance drama is the narrative form (ABCDEFG). In a narrative piece, movement content is sequentially arranged into episodes. Each of these represents a gradual exposure and unfolding of the story (Preston-Dunlop, 1980; Smith, 1976). The dance drama emerges so that each part is linked and flows naturally from the preceeding one. All episodes must be rich with new material, contrast and variation.

When the dance drama needs to be placed in its historical context, children might need to be introduced to the suite, or a set of court dances. The specific structure of each dance could be studied along with the earlier sequential forms. Attention at this stage could focus more on the character of various dances and the contrasting arrangement of these into a suite. The min- t, sarabande, gavotte, and gigue are examples of court dances appropriate for study with children (Gell, 1973).

Contrapuntal forms include those compositions in

which a single theme is moved against itself, against one or more other themes, or interwoven throughout the structure (Lockhart & Pease, 1977). Contrapuntal forms require more than one participant, so they cannot be accomplished by soloists.

The movement ostinato or ground bass is a single theme which is consistently repeated throughout the piece. Monotony is avoided when other ostinati or themes are danced against it. If the dance drama aims to convey ideas such as tenacity, redundancy, boredom, humor or intensity, this form can be very effective.

The movement canon, like the round song, occurs in a composition in which one dance theme is imitated or layered successively by others usually beginning a phrase later. The echoing themes finish in the same order as they enter. Themes can be imitated exactly or altered through reversal, augmentation, diminution or inversion. Two canons may even be dealt with simultaneously.

When the original theme is allowed to appear and disappear while counterthemes are exposed, a related form known as the fugue is being applied. Canons and fugues usually build to an exciting climax and then subside with a more subdued return to the opening statement. The value of these forms in creating the

climax in a dance drama must be noted. In addition, it can be pointed out that contrapuntal forms offer a range of great simplicity for the beginning student, and much complexity and challenge for the more experienced.

The reader might be curious about the inclusion of all these forms for shaping the dance drama, when it has been indicated that the narrative form is most suitable. It must be realized, however, that the episodes of the narrative form are longer statements which will often embody other structures for particular expressive purposes. The narrative form of the dance drama should be thought of as a macro-form which may or may not encompass these other micro-forms. For example, the canon may be used to convey a chase, or the fugue an inescapable fate, or sequential forms used to picture a dream or show an event from the past (Booth & Lundy, 1985).

Before leaving compositional forms, two points need to be made. The structures just discussed may appear quite distinct from one another. It is not uncommon, however, to find that children may need to move away from these conventional forms and invent some new ones. This kind of flexibility is quite appropriate in composition. Secondly, the overall aesthetic meaning must bind the entire composition together. Each section

must take on different aspects as the content is gradually exposed, however, something like the style of movement or overall mood must connect them logically.

Principles of Composition

In addition to knowledge of elemental forms, children will need to be directed by certain compositional principles to achieve coherence and clarity. The first understanding should be that of the motif as the basis for structure. The foundation for each dance drama episode will be provided by the motifs which result from the influence of the stimulus, the imagination of the child, and the movement interpretation (Smith, 1976). The repetition, variation and development of motifs serve as catalysts for building the entire piece. Gell (1973) suggested that children should initially have lots of experience interpreting and developing movement motifs to many great works. Children should be guided to make these statements clear and uncomplicated so that they appropriately introduce the basic idea to observers (Lockhart & Pease, 1977).

It is important that children recognize repetition as a fundamental concept in dance drama composition. Not only do observers enjoy seeing something again, but repetition helps them get a grip on the movement

language being used (Preston-Dunlop, 1980). Because dance drama is a temporal art, motifs would be forgotten without repetition. This idea, however, has a broader application than simply repeating something exactly. Smith (1976) suggested that repetition is used to: (1) restate or say again identically; (2) reinforce or repeat with further emphasis; (3) re-echo ideas which have passed into new content; (4) re-capitulate or shorten the content; (5) revise and add detail or clarity; and (6) recall or remind of some material which has gone by earlier.

Variation and contrast are compositional principles often cited by expert choreographers (Preston-Dunlop, 1980; Lockhart & Pease, 1977; Smith, 1976). Variation refers to using already established content in different ways. It offers interesting avenues for repetitions on a theme and contributes to the logical development of the whole. Transposing action is often used to provide variety. For example, action upwards is transposed downward, or left to right. Contrast, on the other hand, demands the introduction of new motifs, new movement material. These provide for exciting change in the events of a dance drama and often provide the highlight or climax.

Many parts of the dance drama will be of special

significance. These are highlights of movement ideas that stand out to observers. A dance drama may have several of these that eventually come together in a climax. The climax can be thought of as the ultimate development of a motif. Its prominence can emerge suddenly or more gradually. The nature of the dance drama itself will determine the number of highlights or climaxes employed.

Proportion and balance are related principles of composition. The former refers to the size of each section in relation to the whole, and the latter to the equality of content within each section. The length of each section must be guided by logic. It will be as long as necessary, avoiding boredom and, conversely, the loss of significance. When balancing a composition, children must analyze the range of content and space its events, contrasts, variations, climaxes, highlights and repetitions in ways that will sustain interest (Smith, 1976).

The composer must also develop transitions or bridges from one section to another so that the flow of the dance drama will be uninterrupted and continuous (Lockhart & Pease, 1977). Linking episodes is sometimes difficult and usually requires a lot of experimentation until something works. This author has always worked on

transitions rather intuitively and has been unable to locate any specific procedures within the literature. Theatrical devices like musical interludes or light fading probably have the potential to offer some solutions to this problem.

Dance dramas must grow naturally from beginning to end through some common thread. If all compositional principles are effectively used, the work will develop logically in an appropriate frame and evoke a sense of overall unity. When the dance drama is appreciated wholistically and has communicated its overall meaning and significance, it will be a success. It is to these ends that the composer of dance drama must strive for.

The Process of Composition in Dance Drama

Composition is really a personal enterprise and one hesitates to offer a fixed method for doing so. Teachers, on the other hand, who are in the midst of a barrage of day-to-day educational tasks, often appreciate a model of the progression which might be followed when working with children. The extent of teacher involvement in the compositional process will also be judgmental and conducive to meeting particular and logistical needs. The ideas which follow are intended only to be suggestive about ways to proceed.

The process begins with a compositional base. This

encompasses the children's total movement repertoire and their knowledge of expressive devices, form and compositional principles. The compositional base is ever expanding as children progress through a dance drama program. The broader the base, the more profound the compositional possibility.

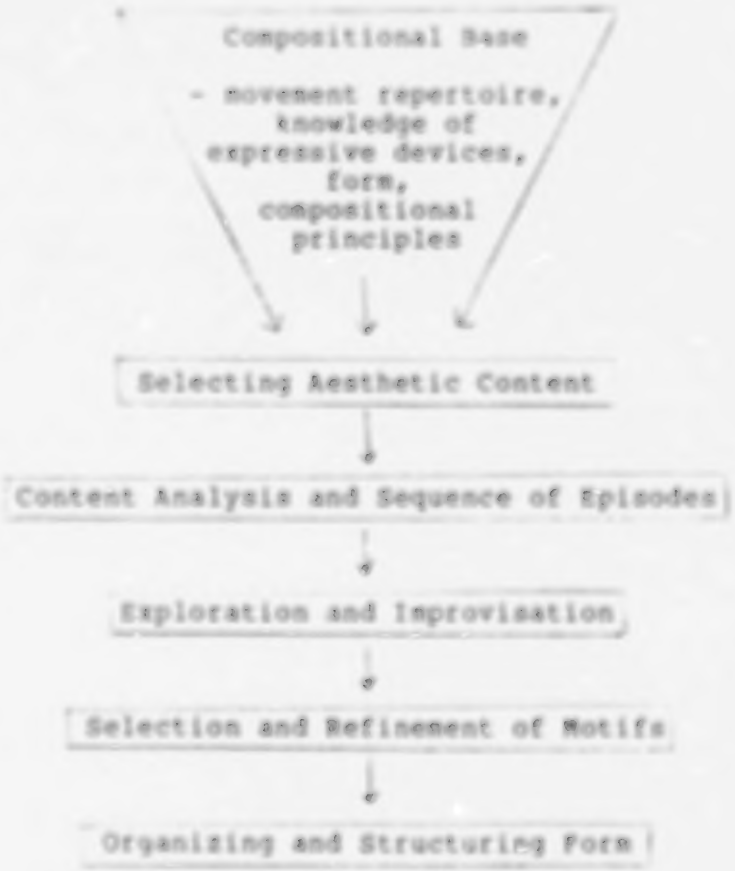
Selecting aesthetic content will provide the impetus for composing a dance drama with children. Decisions must be made from the range of stimuli previously clustered as literary, auditory, visual, ideational, philosophical or antagonistical. In guiding children to select something to express, the teacher, in effect, has given the children a reason for composing a dance drama. Next, the children might analyze the content for main ideas and sequence the episodes logically.

Now, children will want to find ways to convey that which has already been decided. The focus of each episode will provide the motivation for an initial period of exploration and improvisation with movement and gesture. This kind of experimentation is spontaneous and transient. Children simply test out many ways to best convey the ideas.

Some of the movement material resulting from the improvisations will be selected and refined into

motif(s)for each episode. The choice of movement material for motifs can be guided by relevance, interest or potential for development. And finally, all sections and episodes must be organized and structured into an overall form. Figure 1 serves to illustrate the process of composition.

Figure 1
The Process of Composition


Compositional Base
- movement repertoire, knowledge of expressive devices, form, compositional principles
Selecting Aesthetic Content
Content Analysis and Sequence of Episodes
Exploration and Improvisation
Selection and Refinement of Motifs
Organizing and Structuring Form

A Conceptual Framework for Elementary Dance Drama

The task of building an instructional delivery system in any discipline is always an overwhelming chore for educators. It is not within the scope of this paper to design a complete series of lesson plans for each of the elementary grades. It is possible, however, for the author to provide a skeleton for such a task.

The major areas of study for dance drama education and a discussion of each has already been presented. For each of these organizational themes, an attempt has been made to identify the major principles and concept chains that appear significant and appropriate for elementary level children. Active learning of these ideas affords children to know and understand dance drama, to experience it aesthetically, to become literate in the area.

Instruction in dance drama requires orderly and logical attention. The fundamental principle and concept chains subsumed under each are suggestive of the way ideas might be sequenced for children. Each principle can be used for the development of modular units. Concepts provide the basic orientation for lesson plans and can be further analyzed for the kinds of activities needed to support the learning of that concept. The activities teachers collect can, in turn,

become the basis for the formulation of day-to-day instructional objectives.

A complete modular unit plan for any area of study should aid the student in discovering the fundamental principles of dance drama. Any plan should minimally include an identification of (a) level of study; (b) fundamental principle; (c) concept chain; (d) instructional objectives; (e) instructional strategies supporting each objective and concept; (f) assessment criteria; and (g) logistics (materials, resources, etc.).

In the following pages a conceptual framework for dance drama is presented. Readers might recognize the organization of curriculum in this way as an application of the widely known conceptual curriculum theory of Jerome Bruner. The teaching of certain concepts may extend along the schooling spectrum and differ from year to year only in complexity, sophistication and level of achievement. In an attempt to be of further help to teachers, outcome behaviors are suggested to guide expectations of particular level groupings. Charts framing the scope and sequence of behavioral learnings are presented.

Fundamental Principles and Concept Chains

1. DANCE DRAMAS ARE STORIES TOLD THROUGH A SPECIAL MOVEMENT LANGUAGE.

   1.1 Story ideas for dance drama may come directly from books.

   1.2 The stimulus for the making of a dance drama may come from auditory, visual, ideational, philosophical or antagonistical sources.

   1.3 Dance dramas involve conflict among characters in particular situations.

2. DANCE DRAMA MOVEMENTS OCCUR AT VARIOUS RATES OF SPEED.

   2.1 Movements may vary from faster to slower.

   2.2 Movements may gradually or suddenly increase or decrease in speed.

   2.3 Tempo changes can be produced by body parts in place or by the entire body through space.

   2.4 Tempo is used to help create a feeling or mood, variety or interest.

   2.5 Changing the tempo alters a dance drama movement.

   2.6 Tempo changes within a dance drama.

   2.7 The tempo is chosen for a particular expressive purpose.

   2.8 There is a relationship between the form of a

dance drama and the choice of tempo.

2.9 Tempo may help to identify a particular character in the dance drama.

3. DANCE DRAMA MOVEMENTS INVOLVE VARYING DEGREES OF MUSCULAR ENERGY.

3.1 Movements may vary from stronger to lighter.

3.2 Movements may suddenly or gradually increase or decrease in energy.

3.3 Dynamic movements can be produced through space, within the body or outside of the body.

3.4 Dynamics are used to help create a feeling or mood, variety or interest.

3.5 Dynamic changes alter the dance drama movement.

3.6 There are lots of dynamic variations in a dance drama.

3.7 Dynamics are chosen for particular expressive purposes.

3.8 There is a relationship between the form of a dance drama and dynamic choices.

3.9 Dynamics may help to identify a particular character in the dance drama.

4. DANCE DRAMA MOVEMENTS POSSESS DISTINCTIVE QUALITIES.

4.1 There are six fundamental movements that

produce different kinesthetic feelings.

4.2 Motion factors are combined to produce particular movement qualities.

4.3 There are eight primary effort qualities that are produced by combining different motion factors.

4.4 Movement qualities are chosen to help establish feeling and mood in dance drama.

4.5 Movement qualities can be linked together in a variety of ways.

4.6 Dance drama characters and images employ particular movement qualities.

5. GESTURES ARE USED IN DANCE DRAMA IN PLACE OF ORDINARY WORDS.

5.1 Some gestures serve a social purpose.

5.2 Some gestures depict everyday functions.

5.3 Some gestures portray the emotions of people.

5.4 Some gestures are used in rituals.

6. THEATRICAL DEVICES ARE OFTEN USED TO ENHANCE THE OVERALL EXPRESSIVENESS OF A DANCE DRAMA.

6.1 The intent of the message will determine the way group movement is staged.

6.2 The choice of music, sound or narrative accompaniment helps to establish mood and tell the story of the dance drama.

6.3 Lighting techniques are used for particular expressive purposes.

6.4 Sets help to place the dance drama.

6.5 Costuming and makeup clarify individual characters.

7. DANCE DRAMA HAS STRUCTURE.

7.1 Movement sequences may be similar or contrasting.

7.2 A movement question and answer makes up a movement phrase.

7.3 The combination of contrasting phrases and sections results in sequential forms (AB, ABA, ABACA, $AA_1A_2A_3A_4$, the suite).

7.4 The episodes of a dance drama are sequenced into a narrative form (ABCDEFG).

7.5 Overlapping repetition or contrapuntal forms may occur in a dance drama (ostinato, canon, fugue).

7.6 Sequential and contrapuntal forms are used for particular purposes within episodes of the dance drama narrative.

8. THERE ARE A VARIETY OF DEVICES USED IN COMPOSING DANCE DRAMAS.

8.1 Motifs are the main ideas upon which the episodes of a dance drama are built and may be

used throughout the composition.

8.2 Repetition of a dance drama idea provides enjoyment and continuity.

8.3 Variation and contrast add interest and variety to a dance drama.

8.4 Highlights and climaxes provide the dance drama with special moments.

8.5 Dance dramas must be proportional and balanced.

8.6 Transitions help the dance drama to flow.

8.7 Dance dramas must be unified and logically developed.

Scope and Sequence of Outcome Behaviors

LEVEL 1: KINDERGARTEN TO GRADE TWO

1.1 Explore making dance dramas from words, poetry, prose, songs, stories, everyday experiences, etc.

1.2 Identify main characters, themes and places in dance dramas.

1.3 Respond kinesthetically to fast and slow tempi.

1.4 Recognize the relationships between tempo and mood in a dance drama.

1.5 Recognize tempo changes within a dance drama.

1.6 Identify movements which are stronger or lighter.

1.7 Recognize that movement sequences are combinations of lighter and stronger motions.

1.8 Recognize the dynamic potential of various movements.

1.9 Recognize that movements may change by manipulating tempo and dynamics.

1.10 Differentiate between familiar movement qualities.

1.11 Recognize that new movement qualities may be created when motion factors are combined.

1.12 Explore and classify familiar gestures.

1.13 Recognize that movements are used for expressive purposes.

1.14 Move in duos, trios, and small groups in a variety of ways.

1.15 Recognize the relationship between music and sound accompaniment and the dance drama story.

1.16 Begin moving with objects, simple costumes, and among a few props.

1.17 Imitate a variety of movements.

1.18 Recognize similar and contrasting movement sequences.

1.19 Perform a movement sequence over an ostinati (counter-movement).

1.20 Recognize simple forms within a dance drama (phrase, ostinato, AB).

1.21 Identify the recurrence of simple motifs in a

dance drama.

1.22 Recognize that dance dramas consist of more than one episode.

1.23 Illustrate an awareness of varying lengths of movement phrases and sections.

LEVEL 2: GRADES THREE TO FOUR

2.1 Experience story-making for dance dramas from poetry, literature, referential music, pictures, objects, ideational themes, opposites, etc.

2.2 Identify main aesthetic elements in dance dramas observed.

2.3 Identify tempo with purpose and form of a dance drama.

2.4 Recognize that tempo graduations alter the overall feeling of the idea in a dance drama.

2.4 Discover and discern how graduations in dynamics are used for specific expressive purposes.

2.6 Explain the relationship between dynamic choices and the form of a dance drama.

2.7 Classify movements according to quality, feeling and attitude.

2.8 Discover, identify and use a variety of techniques for altering the quality of movement.

2.9 Analyze movement qualities selected to establish ideas, moods and feelings.

2.10 Perform an ever wider range of gestures and explore those of other cultures.

2.11 Experiment with staging larger group movements for particular purposes.

2.12 Select and sequence music and sound accompaniments for the dance drama.

2.13 Explore the effects of lighting on the dance drama.

2.14 Construct simple sets.

2.15 Experiment with makeup and costume in particular character contexts.

2.16 Recognize that the way repetition is used determines sequential forms (AB, ABA, ABACA, $AA_1A_2A_3A_4$).

2.17 Utilize similar and contrasting movement sequences to create simple forms.

2.18 Compose movement phrases.

2.19 Recognize counter-movement.

2.20 Identify overlapping repetitions in movement (canon).

2.21 Understand that external factors (music, story, poem, etc.) often determine the form of a dance drama.

2.22 Develop motifs for musical or literary themes.

2.23 Identify techniques for repetition, variation and

contrast.

2.24 Identify the characteristic form of dance drama and be able to compose and produce simple dance dramas.

LEVEL 3: GRADES FIVE TO SIX

3.1 Compose dance dramas from personal inspirations, philosophical themes, cinema, abstractions, social issues, news events, etc.

3.2 Analyze the aesthetic elements of dance dramas observed.

3.3 Use knowledge of tempo to help identify and characterize the dance drama.

3.4 Demonstrate a further understanding of tempo used in dance dramas performed and observed.

3.5 Identify and apply a variety of techniques to create dynamic changes in performing and composing dance dramas.

3.6 Utilize knowledge of motion factors to discriminate the wide variety of quality combinations in movement.

3.7 Analyze and compare movement qualities.

3.8 Demonstrate and classify a wide range of familiar and ethnic gestures.

3.9 Demonstrate a more sophisticated understanding of staging movement and the use of theatrical

devices to enhance the dance drama.

3.10 Analyze and characterize the structure of a dance drama (including suite and fugue).

3.11 Utilize the principles of composition previously studied and give more attention to highlights and climaxes, proportion and balance, transition, development and unity.

3.12 Compose and produce more elaborate dance dramas.

Dance Drama in the Classroom

The dance drama educator is not so engaged in instructing children in the traditional sense as in creating learning experiences for them. This is a far more challenging enterprise which takes a great deal of time and effort. It is the quality of attention that teachers give to this task that ultimately makes the difference in the classroom.

The dance drama teacher must be willing to participate in the learning process with students. Learning will not necessarily happen when teachers sit back after presenting an external stimulus. It is not uncommon for teachers to assume that they are not really necessary; that children are capable of making discoveries and providing challenges for themselves (O'Neill & others, 1976). Teachers often fear that creativity and expression will be hampered if they

intervene in the children's work. In addition, it is often thought that creativity increases proportionately with freedom in the classroom. But as stated earlier, children left on their own are not likely to create dance dramas that extend them beyond what they already know, nor are they likely to achieve any significant new learnings.

It must be kept in mind that dance drama, like any other discipline, has an identifiable body of knowledge and skills that must be learned before it can be used as an expressive idiom. It is just as naive to think that children can engage in creative writing without a rich vocabulary and a repertoire of writing skills. The function of the dance drama educator, in this writer's opinion, is to create the parameters for learning experiences that put these concepts and skills into dance drama contexts that children can be expressive within. This activity, in and of itself, is artistic and analytical. Teachers must design experiences for particular instructional purposes or draw potential purposes from the material itself. It is from these skeletal schemes that educators can stimulate, challenge and facilitate learning.

The following ten outlines are intended to serve as analytical models of aesthetic contexts for bringing

dance drama and children together in classrooms. They function as spring points from which lesson series could be designed. The suggestions should guide teachers' thinking without being overly prescriptive about planning elements like preparational exercises, specific objectives, the extent of theatrical devices used, etc. Teachers could easily use particular episodes as the focus for one lesson or fully develop the scheme into dance drama projects. Teachers are encouraged to collaborate with teachers of art, music and physical education in a spirit of professional generosity. The activities are given in a suggested age appropriate order and tend to be representative of the range of themes and stimuli available for dance drama.

Seeds in the Ground (A dance drama from a poem)

Curled in the ground so quiet and still,
Lies one tiny seed a-sleeping until
The sun and the rain with some kind of magic,
Reach down to the seed and whisper a secret.

Slowly it wakes and stretches one arm,
It stretches again, up through the ground.
Beautiful, -- green, -- a long tender stalk
Looks upward and nods to the one on the walk.

Out toward the sun three tiny buds come,
Unfolding, blossoming, a flower each one.
Beautiful colors that sway in the breeze,
Then finally they scatter their seeds, if you please
(Nash, 1967).

Episodes	Movement and Gesture	Analysis and Focus
A. The Seed's Secret	- a tight trio forms the seed in a low position	- stillness
	- sun and a few raindrops do a little magical dance around the seed	- highlight - AB form - costuming for sun
	- emphasis on whispering the secret	- try dancing with large cardboard raindrops and attached blue streamers - percussion sounds
B. Growth	- one body in the seed gradually awakens and stretches in an elongated fashion	- tempo slow - continuous sustained movement
	- nodding gesture	- social gesture
C. Life	- flowers blossom, sway, scatter about with turns, take a final low shape on the floor	- openness - sustainment - scatter formation - travelling/turning/shape sequence

How the Day was Made Long

(A dance drama from a Hawaiian legend)

Long ago the sun went across the sky over Hawaii very quickly. Since daylight lasted only a few hours, the plants and flowers froze and wilted, trees did not grow and fishermen did not have time to fish. A little boy named Maui watched the sun race across the sky. One day he decided to catch the sun and hold it over the island. He made a huge net woven from rope and vines and hid up in the mountaintops. When the su. rose he

threw his net around it and hold it fast under a large rock. The sun struggled and began to cry. Maui promised to let the sun go if it moved slowly across the sky. Now the fishermen have time to fish and the plants have time to grow.

Episode	Movement and Gesture	Analysis and Focus
A. The Island of Hawaii: Desolate	- groups create the set and personify plants, flowers, etc. - stretch up to sun and wither and shiver with cold - fishermen are frustrated - Maui enters, watches the sun race by, and exits	- develop movement characteristics for natural images - decrescendo as plants wither, wilt and freeze - vibratory quality - emotional gesture - quick tempo - costuming for sun (yellow scarves)
B. Trek to the Mountains	- Maui re-enters with net - mimes climbing up the mountain and hides	- functional gesture
C. Bargaining with the Sun	- sun appears - Maui captures and secures sun - struggle - sun cries - Maui and sun converse in mime - a bargain reached and it is released - life begins to stir, grow higher towards sun	- expressive accent - climax - emotional gesture - movement dialogue - crescendo
D. The Island of Hawaii: Growth	- groups re-create natural set - Maui and fisherman perform a dance of joy	- AB form - study Hawaiian gestures

Noah's Ark (A dance drama from Biblical history)

Teachers might begin this adventure into Biblical history by talking about Noah, his animals and the time in which he lived. Reading the children stories about Noah and showing them pictures will provide a good foundation and the motivation for the dance drama. The recording which is suggested to accompany this work is taken from the well-known Dance-A-Story series available from RCA Records, #DESI-0022. This particular selection largely determines the story sequence that follows.

Once upon a time Brother Noah set out to build an ark. He spent a lot of time chopping down trees, trimming the branches, and sawing the wood for boards. The ark was constructed by hammering the boards together with nails. Last of all, the ark was painted. One day the clouds rolled in and the wind began to hum. Noah knew of the upcoming storm and wanted to save the animals. The animals came into the ark two by two. There were kangaroos, bumble bees, giraffes, bears, monkeys, birds, snakes, turtles, and rabbits. And then Noah closed the door because the rain began to fall.

The author suggests that Noah be accompanied by a chorus of children in the completion of his task. Pairs of students could be assigned the responsibility of composing motifs to go along with each of musical themes

representing the various animals. The unifying thread could be provided through a solo and group dance of Noah's theme. It opens the story, provides the transition between the ark construction and the animal sequence, and recurs again for the conclusion. It would be interesting to work this out into a full production using as many theatrical devices as possible.

Episodes	Movement and Gesture	Analysis and Focus
A. Noah's Theme	- develop a Noah's Dance with group chorus	- moderate tempo - unifying thread - clear simple motif
B. Building the Ark	- chopping, trimming, sawing, hammering and painting are mimed	- functional gestures - movement qualities push, pull, smear - dynamics
A. Noah's Theme	- Noah's Dance is repeated - serves as transition	- variation
C. Animal Sequence	- movement themes developed to represent each animal in the sequence	- motif - exploring movement characteristics of each - contrast - animal costumes
Transition	- coming of the rain, rocking motions disturb normal activity - Noah closes the ark doors	- expressive accent - sound effects
A. Noah's Theme	- serves as the final point - Noah's Dance is repeated	- variation

Witches' Brew (A dance drama from a Halloween theme)

The setting is a dark forest and the time is Halloween. A frog, spider and cat are out for a walk when they come across a large black cauldron. Suddenly they realize that this is the night that the witches will be collecting ingredients for their brew. The friends scatter quickly to hide among the bushes and trees. Four witches enter and jog around the cauldron and then travel away and meet again as ingredients are gathered. One witch performs a magic spell and the trees capture the frog, spider and cat and bring them to the witches. One witch stirs the pot, while another zaps the cat and pulls out its whiskers. The other witches put the frog and spider into the pot. The witches perform an incantation dance. Mysteriously, many eerie creatures rise from the pot and dance with the witches. Together they dip into the brew and drink it. Gradually all these creatures melt and the cat, frog and spider are rejoined.

Episode	Movement and Gesture	Analysis and Focus
A. Tonight's the Night	- children create tree shapes and bushes - frog, spider, cat enter and circle around the cauldron in fear and hide	- close mass staging - characterization and movement qualities
B. Collecting Ingredients for Brew	- witches dance of meeting and parting	- rondo form with jig as A section

C. Magic Spell	- spell could be performed as a solo	- flick quality
	- interaction between trees, friends and witches are largely mimed	- suspension quality for cat
D. Incantation	- dance must portray magical powers	- circling, strong, percussive qualities, accelerando
	- as intensity builds, eerie creatures rise	- climax - floating and gliding qualities
	- gesture drinking brew	- functional gesture
	- melting	- slow tempo - collapsing
	- cat, frog, spider come to life and disappear into forest	- contact in trio line movement for solidarity

The Lord's Prayer

(A composed dance drama from religious text)

Elementary school teachers often fuse holiday themes into all aspects of the curriculum. Public performances and sharing sessions of various kinds usually accompany these special times of the year. Teachers might want to incorporate the following dance drama of the Lord's Prayer into their Thanksgiving, Christmas or Easter programs. The focus is primarily on ritualistic gesture and flow.

Opening formation. Students in a circle with arms crossed front and holding the hands of those beside. Head is bowed with the upper body lowered. Be still.

Our Father, who art in heaven, hallowed be thy name; Thy kingdom come; thy will be done on earth as it is in heaven. Movement phrase should be slow, sustained and smooth. Body is raised and arms are lifted until a natural point of release from neighboring handholds. Arms gradually unfold in an upward open position with head and chest raised. There is a moment of suspension.

Give us this day our daily bread. Lower arms, bring hands together in a gesture of readiness to receive (palms up, open and crossed, arms stretch slightly outward just above waist level).

And forgive us our trespasses. Kneel on one leg with head bowed and arms crossed over chest. Facial expression is one of sorrow.

As we forgive those who trespass against us. Come up to a standing position and take a V-handhold of those beside.

And lead us not into temptation, but deliver us from evil. Contact is broken as each child turns outward in place. Arms flowing naturally out from sides of body. The turn is completed so that all face center with the left foot forward and arms move directly upward with palms downward.

For the kingdom, the power, and the glory are yours, now and forever. Step back into position, arms

are opened and raised. Gradually bring arms down, hands into prayer position and bow head on Amen. Be still.

Underwater Adventure

(A dance drama from synthesized sounds)

The following is an example of storymaking for a dance drama using synthesized sounds as the stimulus. The recording "Underwater Adventure" is found on Listen, Move and Dance, Vol. I, Capital Records #H-21006. It can be located at most school resource centers.

The selection is short enough to use for the sharing of small group compositions. It is suggested that much of the actual content and movement suggestions come from children. The targets for their activity could be rondo form, movement flow with a fluid attitude, and floating movement qualities at a slow, continuous tempo.

Tell the class to imagine they are about to start on an underwater adventure. When the A section of the recording begins, they will enter the deep to a host of bubbles and gushing water sounds. They must accomplish some mighty deed, like unlocking a great treasure chest or extracting an artifact from an old sunken vessel. The B section invites an encounter with some danger and difficulty; a struggle with a giant squid or octopus

perhaps. A return to the A section will indicate underwater travel again. The C section contains a lot of clanky, metallic sounds that might indicate that the quest point has been reached and the objective of the adventure is coming to fruition. A return to the A section indicates underwater travel which brings the journey to an end and the results of the search become known to others.

A Volcano (A dance drama from natural forces)

One evening in a European village many years ago, a ruler, Cornelius, is hosting a large feast in his home. It is a happy occasion with lots of laughing, eating, music and dancing. A guest named Markus hears and feels the onset of a volcano and warns the others to run to safety. The volcano gradually approaches the home, erupts, and destroys it. At dawn, survivors return in sadness and pray to a god for guidance in rebuilding their village.

Episodes	Movement and Gesture	Analysis and Focus
A. Feast and Festivities	- guests mingling, eating, drinking, chatting, laughing - musicians playing - a happy dance	- social, emotional and functional gestures - lively tempo - dance in AB form
Transition	- Markus gestures a warning - guests disperse	- expressive accent interrupts activity

D. Volcano	- volcano dancers lying flat on floor, gradually rising to form group shape - bodies rock, sway, gradually building intensity to a crescendo with vibratory movements, an eruption and collapse	- graduations in dynamics - crescendo - vibratory and collapsing movement qualities - the climax
Transition	- Stillness	- simple lighting
C. Survivors Return	- villagers move aimlessly about, silently, sadly - a ritualistic dance	- slow tempo - emotional and ritualistic gesture - dance of prayer in canonic form

A Jungle Safari (A dance drama from recorded music)

This particular activity is an example of storymaking for a dance drama using a piece of recorded music as the stimulus. The recording "Quiet Village", found on Coordinated Classroom Activities Through Movement, Music, Art, Kimbo Records #KIM-7030, serves to set the atmosphere for a jungle safari. It is simply background music and no useful reference points predetermine the action. It is open and flexible. The overall mood remains light so that focus should be on several small highlights rather than on one powerful climax. Exploring movement qualities for personification and character identification might offer the main focal points for the teacher.

Begin by asking students what should be included in

the jungle set. Assign groups of children the task of portraying through movement such things as trees, vines, jungle animals or a river. Group staging for the jungle set could be the next problem to work out. The action might encompass a group of safari travellers who trek through the jungle. They might secretly view a primitive tribe performing a ritualistic dance accompanied by a percussion ensemble. Approaching the tribe offers suspense and could culminate in some form of friendly, social interaction. A dance of parting might provide an appropriate conclusion for the work.

Constellations

(A dance drama from an astronomical photograph of star patterns)

Episodes	Movement and Gesture	Analysis and Focus
A. Stars appear in the sky	- travel lightly/ turning jumps/freeze into star shape - repeat in an overlapping fashion to give the effect of stars twinkling sporadically in the sky	- quality of lightness - tempo graduations - spatial factors - costuming - metallic sound accompaniment
B. Stars travel across the sky and gradually settle and freeze	- travel at high levels - increase tension and gradually stiffen to stillness in a star shape	- flow - inner dynamics, strength

C. Stars form constellations	- travel in a stiff, percussive way to meet others in a predetermined group - form group star shape; freeze	- percussive movement qualities - contrast
D. Orbiting	- all shapes .bit slowly and smoothly around and then off the stage	- slow tempo - unity

The Belt of Hippolite

(A dance drama from Greek mythology)

Once upon a time in a region near Turkey lived a group of very strong women called Amazons. The Amazons were excellent horsewomen and warriors who were known to ride off into battle carrying shields for protection. Hippolite, the queen, always wore a beautiful belt given to her as a gift from her father. The King of Myceane ordered the semi-god Hercules to bring him the belt. The king disliked Hercules and secretly hoped he would be killed. Hercules knew nothing of this danger and set out for the Amazon kingdom hoping to obtain the belt peacefully. Hercules and his men arrive and receive a favorable, surprising welcome by the queen. The goddess Hera, however, hated Hercules and disguised herself as an Amazon to spread a rumor that Hercules really wanted to kidnap Hippolite. Hera is successful in starting a battle that results in Hercules securing the belt from Hippolite (adaptation from Cagne & Thomas, 1983).

Episodes	Movement and Gesture	Analysis and Focus
A. Amazon Women	- women develop their characteristics through dance which signifies power and strength	- strong movement qualities - using contact line for staging to convey strength and unity
Transition	- movement response to new rhythm	- galloping sound accompaniment
B. Battle Practise	- free galloping into circular dance with evolving formations	- developing movement motif based on the gallop - making props and moving with shields
Transition	- freeze to focus on queen	
C. Dance of Hippolite	- solo dance by Hippolite against a group ostinato	- ostinato
	- belt must become important in this dance, removed and developed through exploring various air patterns, etc.	- repetition and contrast, dance in rondo form - highlight
Transition	- black out and fade-in	- lighting techniques
D. Hercules Meets the King of Mycenae	- King and attendants beckon Hercules in a majestic entry - converse in mime - Hercules motions for men who enter in a military fashion	- social and ritualistic gestures - group staging
Transition	- march formations ending stage L and Hippolite re-enters stage R with Amazons following close behind	

E. Battle Between Amazons and Hercules' Men	- mime between queen and Hercules	- logical development
	- action freezes as Hera enters and takes her place among the women	- use of malevolent sound accompaniment
	- Hera gestures a whisper to one of the women, rumor is passed along until Amazons become frantic	- building of crescendo - dynamics
	- queen jumps up in anger with fist up	- expressive accent
	- women advance to men, men move backwards	- group staging
	- war dance develops with women dancing forcefully around men, individual pursuits, formation reverses	- climax - movement qualities, percussive, thrust and slash, collapse
	- develop ideas so that a woman collapses at the end of each phrase until only Hippolite is left, secured by the men	- theme and variations
	- queen removes belt, gives it to Hercules	
	- men march triumphantly off with belt held high, Hippolite walks slowly and sadly off stage	- tempo

Summation

An investigation of the nature and value of dance drama as an expressive idiom for elementary school children was the focus of this study. A definition for dance drama served as the directional force for uncovering ideas for children to express and particular areas of study. Comprehensive discussions around the

study of expressive devices and composition were given. The content strands which emerged became the basis for constructing a conceptual framework for an elementary dance drama curriculum. Fundamental principles and concept chains were identified along with outcome behaviors for each level of schooling. In translating theory to practise, ten model dance drama outlines were presented to guide teachers in designing instruction and developing projects in the classroom.

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